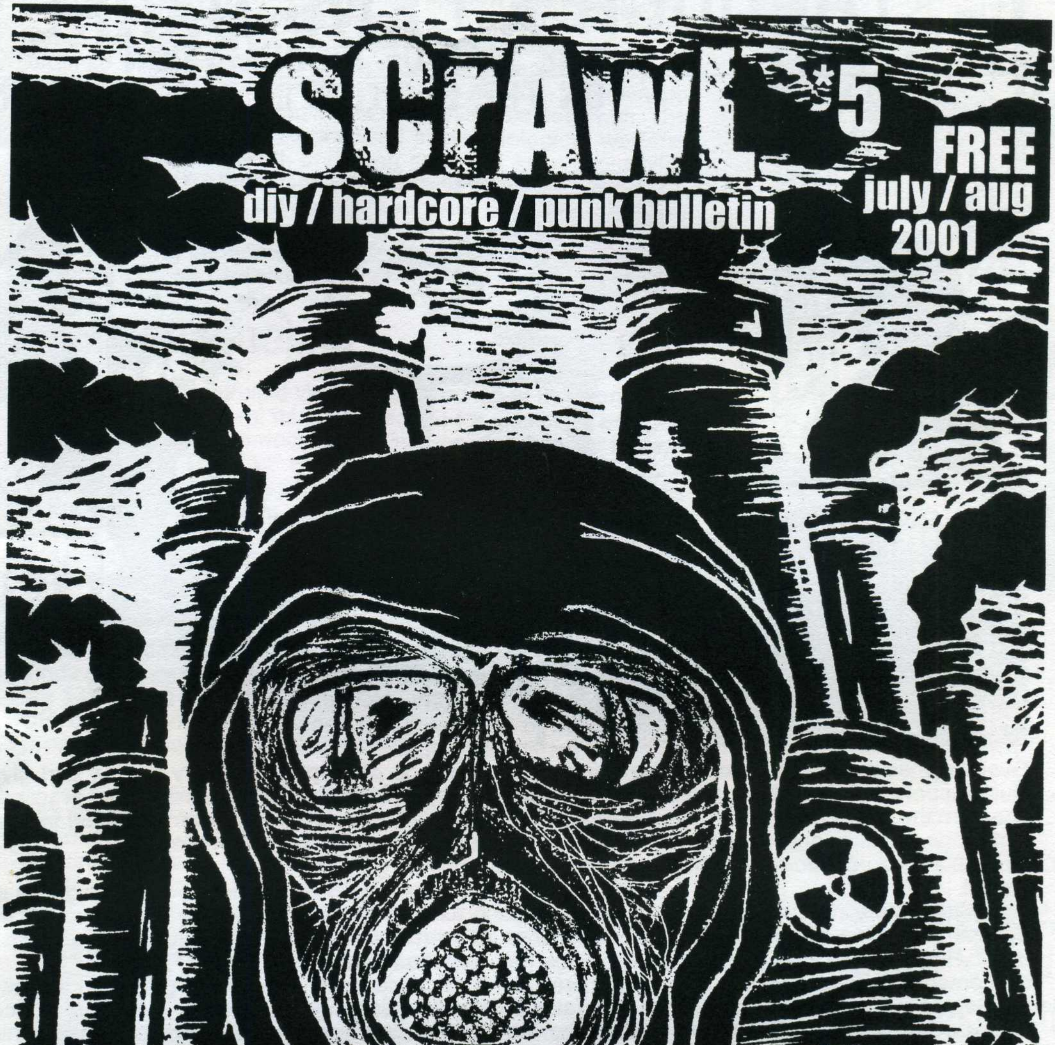
sCrAWL *5

diy / hardcore / punk bulletin

FREE
july / aug
2001



tHrOuGh A LeNs dArKLy

prOpaGanda & tHe InfOrmAtiOn waR

pUnK RocK pHotogrAphY

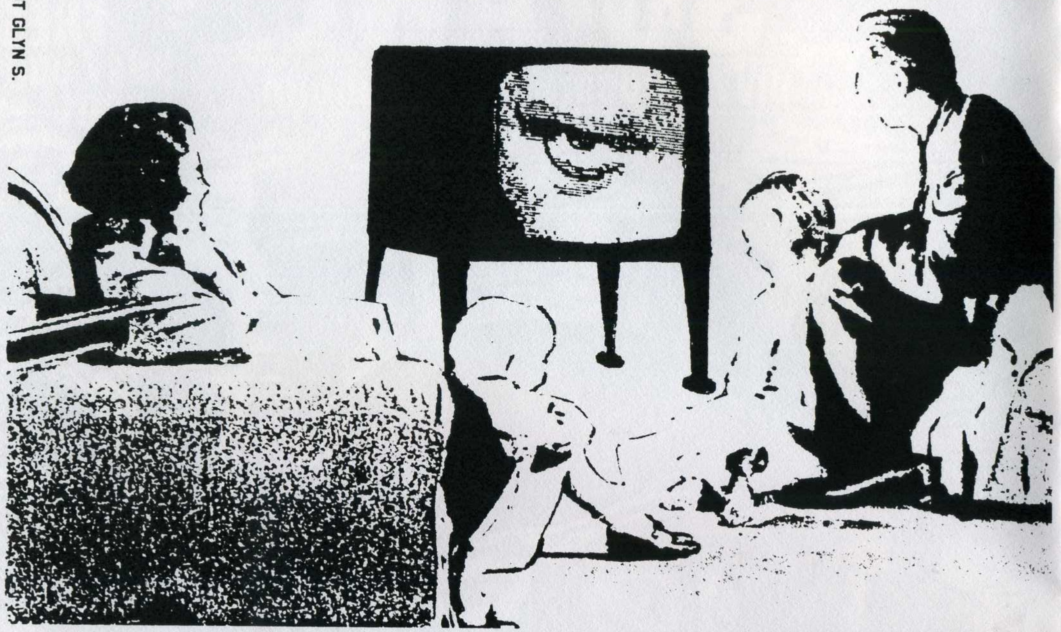
bY rIcKy aDam

+ uNderGrOUnd zinE / rEcOrd rEviEws & nEwS

TEXT AND LAYOUT GLYN S.

THROUGH A LENS DARKLY

THE WAR OF INFORMATION ON THE BATTLEFIELD OF CULTURE



Overwhelmed by images. Showered in soundbites. Our present existence offers little in the way of refuge from the insistent tone of mass media. We are surrounded by flickering lights and noise, stumbling through a maze of information from which there is no exit.

Information. More information. Headline. News story. Special offer. One streaming mass of "fact" after "fact". High on the buzz. Crave more...no time for the comedown. Take what you can get and pray for truth amongst liars. Avoid the silence and fashion the world as sound and fury, punctuated by the changing of the channel. This is the future we wanted. This is the dream. This is life.

Through red, b;ue and green filters comes a model of existence in black & white. It is the stage upon which all modern dramas are played.

And seeing is believing. We believe all that we see...yet are shown only what they want to show. But who are "they"?

World War III will be a global information war with no division between civilian and military participation.
Marshall McLuhan.

Propaganda is considered to be the fourth instrument of power available to a state, a necessary tool in addition to its diplomatic, economic and military capabilities. It is generally defined as the dissemination of information with the purpose of influencing a certain group and advocating a set agenda.

Methods of propaganda vary widely, and given todays technological resources, are practically unlimited. However. it can be classified into two main types...hard & soft propaganda.

Hard propaganda refers to creating negative impressions about a certain figure or group. It's aim is primarily to cause dissent and unrest amongst a target audience.

Soft propaganda refers to targeting an audience and bombarding it with attractive images of a certain figure or group, usually with the aim of gaining a following or quelling unrest.

Over the last century, intelligence agencies have had ample chance to practice their propaganda techniques, also referred to as psychological warfare, "psywar" or, in the sanitised language of power, "perception management".

The modern era of propaganda started with World War II. Before this point, propaganda efforts had been mainly confined to the distribution of pamphlets, and the work of journalists and commentators within the popular press sympathetic to the establishment. It was not only the considerable military might of the Allied forces which won them victory against the Nazis, but also their propaganda machine, epitomised by the work of British intelligence and the demoralising radio broadcasts transmitted to German troops.

Even after the war, psychological warfare was still seen as vitally important in maintaining the new balance of power. In 1947 the US National Security Act set up the Central Intelligence Agency (CIA), the original aim of which was to merely coordinate the intelligence organisations of government departments. However, new threats were on the horizon- communism & socialism were perceived as the new evils to be dealt with. The CIA had a core team experienced in psychological warfare, veterans of World War II, and soon assumed full responsibility for not the only the organisation of, but also the collection of intelligence data. In Britain the Secret Intelligence Service, also known as MI6, fulfilled much the same role. During the onset of the Cold War, these two departments worked closely with each other on the orders of, and sometimes independently of the nations that housed them.

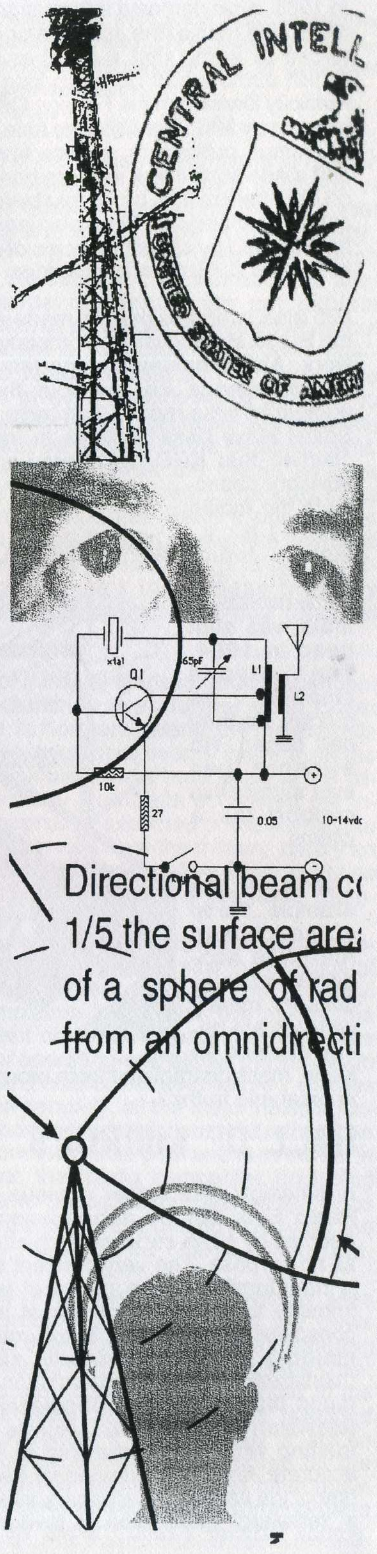
RADIO FREEDOM

June 1950. US controlled West Berlin. Launch of the **Congress for Cultural Freedom**, its stated reason for existence being to *"defend freedom & democracy against the new tyranny sweeping the world."* The CCF was reputedly the brainchild of Frank Wisner, a former spy responsible for rescuing & hiding ex-Nazis in Europe and elsewhere, and who would later become a deputy director for the CIA. It was Wisner who launched Radio Liberation, later known as **Radio Liberty**. It was accompanied by **Radio Free Europe**, funded by the **National Committee for a Free Europe**, which was another conduit for CIA funds. These radio stations were based in Munich and their main aim was to halt the spread of Communism. In 1971, a policy of open congressional funding was passed, revealing that the stations had been receiving $35 million a year from the CIA. With this revelation, overt CIA connections were dropped and the Board of International Broadcasting took responsibility for their maintenance.

In 1977, the newly appointed head of the BIB grew concerned with the accusations in Soviet press reports that many of the stations staff were ex-Nazi war criminals. He requested the personnel records for his staff only to find that they had been destroyed by the CIA. It was later discovered that one already retired employee had been responsible for Nazi atrocities, and many of the remaining staff had faced similar accusations. It is possible that these reports are merely counter-propaganda, from a communist / socialist source. However, it is perhaps telling that in 1985 a congressional investigation into these radio stations found them to be broadcasting *"unacceptable material...characterised as anti-Semitic, anti-Catholic or even anti-Western"*.

Following the collapse of the Soviet Union, the CIA has turned its attentions to Asia and the Middle East. In September 1996, Radio Free Asia (privately run yet funded by Congress) began broadcasting programmes in Chinese, Tibetan, Burmese, Vietnamese and Korean.

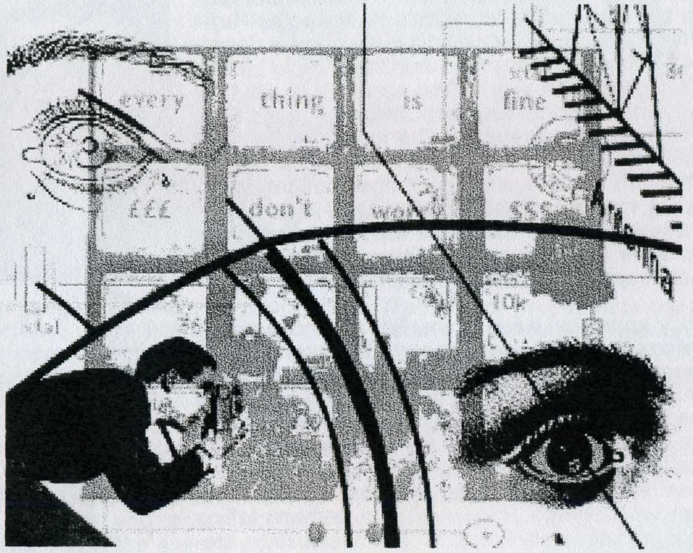
In tandem with the efforts of these radio stations during the 50's, the CIA worked with MI6 in the creation of a news agency designed to "feed" propaganda to publications around the world. Many newspapers, particularly those in poorer countries, do not have the economic or journalistic resources to fill their pages and so rely on news agencies to fill the space. **The Forum Information Service** and **Forum World Features** fulfilled this role, supplying both "hard" & "soft" propaganda. Most commonly, this would take the form of so-called "grey" propaganda- news stories mainly reporting the "truth" but with a subtle bias or distortion of truth included. At one point the FWF supplied articles to approximately 250 magazines & newspapers in 53 countries.



In 1985, after damning information came to light in the British media, the John Major government was forced to admit that a number of (unspecified) British authors had been working for the External Publicity Division of the Foreign Office, which in turn was run by MI6. The MI6 was able to enlist the help of various publishers, ensure favourable reviews and made sure these authors books placed highly on best-sellers lists by simply buying thousands of copies themselves. They also ensured they were read abroad by shipping copies of these books free of charge to third world countries.

MI6 also is now known to made extensive use of the British Broadcasting Company for propaganda work. Anticommunist propaganda was still the primary agenda. For example, the BBC issued a number of false reports that India had granted the Soviet Navy base facilities in India. It was also claimed that KGB members were acting in an advisory capacity to the Indian military. Mrs. Indira Gandhi, the prime minister of India was shot dead in 1984. The reports stopped as quickly as they had began. No evidence has ever surfaced to support these claims.

This is just one example...the tip of the iceberg. Are these accidental revelations, or merely what we are being allowed to know, mere distractions from more unpalatable truths?



HALL OF MIRRORS.

In hindsight, the rather obvious propaganda of Radio Free Europe and anti-communist stance adopted by news services such as the BBC comes as no surprise. The very concept of "propaganda" is now familiar to the public at large, and if not immune to its effects we are at least sometimes conscious of its presence and role. Yet the great majority of us undoubtedly still rely on the mainstream media for information. A BBC survey found that 58% of the population depended on television as their main source of news, 68% trusting what they were told to be truthful and accurate. And of the remainder? Perhaps they read one of the various newspapers available, choosing a "left-wing" publication in favour of "right-wing" tabloids? Again, the intelligence agencies are not above recruiting unwitting "left-wingers" into their ranks in order to lend their publications crecedence. A good example of this technique is the London based MI6 + CIA funded **Encounter** magazine, which became one of the most successful political & literary magazines, being sold in 93 countries.

Yet this is where we enter the hall of mirrors, a confusing maze of information where we face a barrage of facts from various sources, all of which purport to be "the truth". In this instance,the propaganda succeeds by confusing its recipients. If you can't get them to believe one point of view, make the information so confusing that they can't believe in anything-those without an ideology present little threat.

Western psywarfare agencies have invested a lot of money & effort into publications, many of these high profile magazines found on your local newsstand. The **Readers Digest** is one of these. Written in a journalistically slick yet accessible style, it is published all over the world in many different languages and editions. It is perfect for "precision guided propaganda", read mainly by uneducated and comparatively uncritical audience. Much of Readers Digests' contents, particularly during the Cold War, had a strong anti-communist bias. Numerous editors of the magazine have also been identified as coming from the intelligence community. During its early years, its foremost political columnist was one Stewart Alsop, a close friend of Radio Libertys' founder Frank Wisner. Alsop had also belonged to the **OSS**, later to become the CIA. One of the magazines most influential editors, Eugene Lyons, testified to the House Committee on Un-American activities and was also a trustee for the American Committee for Liberation from Bolshevism, which was later responsible for the programming of Radio Liberty.

These are only examples. There are many more. In these paranoid days, it is tempting to view the proliference of intelligence agents within the media as part of a conspiracy, key players in the maintenance of the "new world order", but I suspect the truth is more mundane. Those who wield power rarely relinquish it gladly, and where all that matters is to retain this power you will find deception. You do not need a conspiracy when all the players pursue the same goal...and it is played like a game, the aim of which is to prevent anybody else understanding the rules.

CENSORED...BUT BY WHOM

The issue of censorship is a familiar one.
However, despite calls for "freedom of speech" from liberals, censorship of the media often comes from within the media itself. Perhaps the most notable instance of this within recent years were the restrictions imposed upon Sinn Fein before the 1994 ceasefire by the British media. In what we are told is a "democracy", we simultaneously outlawed the reporting on what democratically elected representatives were saying. The argument was that terrorists should not be given a platform to speak on, Sinn Fein being viewed as the political wing of the IRA. Yet this very definition, "political wing of the IRA" was one created by the British security forces and media. Near the start of the IRA campaign, the BBC themselves drew up regulations designed to minimise Sinn Feins' exposure, mainly in response to criticism from politicians. Without actually being required by law to do so, the BBC chose to censor itself by applying criteria which dealt only with Sinn Fein & the IRA. It did not cover any other political or terrorist organisation. Likewise, the Independent (obviously not) Broadcasting Authority stated that paramilitaries could be interviewed anywhere in the world without consulting the government apart from in Ireland.

Again, it must be emphasised that these restrictions were self imposed by non-governmental bodies, with the sole aim of avoiding criticism and reaping the benefits of towing the party line . As the troubles escalated and more potential coverage of the conflict arose, the British government passed a ruling which made the censorship guidelines law, with absolute power on what was allowed to be broadcast or printed granted to the Home Secretary. This blatant breach of international law and civil liberties went by unchallenged and without criticism...at least from within the mainstream media of course. Amidst all of this, reports of brutality and inappropriate use of plastic bullets by security forces went unreported.

Today, despite the ban on Sinn Fein being lifted, an extremely biased approach to reporting on Northern Ireland is still employed. Reports of frequent "punishment" shootings rarely reach the international media, currently pandering to New Labours' intentions of being seen as maintaining a "peace" in Northern Ireland, one which has in reality yet to be achieved. All attention is focused on the decommissioning of IRA weaponry, whilst the re-fortification of British military bases is ignored.

"TV can tell what and, with great luck, sometimes how. But it cannot tell why...TV is, therefore, a force both of unrivalled disclosure and of profound limiations upon disclosure."
William S. White

The actions of the British government in relation to the Irish situation echo their methods of dealing with Communism during the Cold War and serve as a model example of media policy . Aside from the "hard" propaganda which demonises the subject, the most effective form of propaganda is silence. Do not explain anything. Label all parties as "security" forces (but who's security is enforced?) or "terrorists". Simplify and censor by selection. In this we see the creation of a framework which purports to show the "whole picture", yet really only presents the manufactured opinion of the establishment. Because we live in what the media terms a "democracy", we trust our news agencies to be independent & impartial. Even if one was to discredit the involvement of psywarfare agencies within the media, censorship is still self-enforced by a desire to appease primarily conservative factions who provide financial support.

The image of intrepid, fearless and independent journalism crumbles even further upon closer examination. In Northern Ireland, the main source of information on violent events came from the British security forces. In a race to tell of the latest atrocity, many journalists eschewed the investigative approach expected of them in favour of a drip feed service from the military, hardly an "impartial' source" of information. They might as well have asked MI6 to write the news themselves.

Similarily, during the Gulf War, the Pentagon imposed press restrictions that saw the creation of a "media pool" overseen by the military. Despite complaints from within the media (the CBS president objected: *"...pack journalism-the worst form of operating-and allows the military to orchestrate and control the news before it reaches the American people")*, all the major news agencies subscribed to the restrictions. Yet rather than face exile from the media pool and face defeat in a ratings war, the media companies (including CBS) chose to subscribe to censorship. Once again, getting money...and getting along with "the man" was considered most important.

This process of self-censorship inevitably sees journalists adopting the values of the news organisations they work for. As well as adhering to strict guidelines from those higher up the chain than themselves, journalists also pander to the views of their peers. "Newsworthiness" is judged by not how important a story actually is, but on how it will be received and promoted by the agency. In a similar fashion, stories often attain more worth if they can be linked to someone who is viewed as an "expert", or as a "reliable" source.

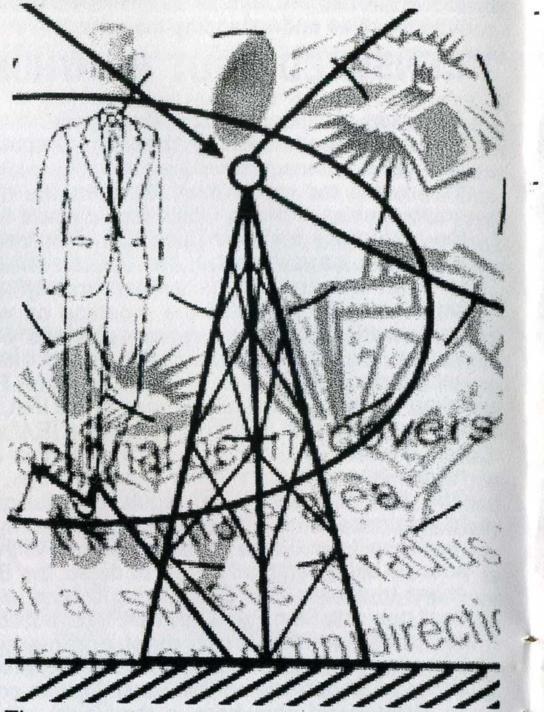
Thus what constitutes the "news" is often not the story itself, but the perceived importance of who it concerns. Again, this criteria is dictated solely by the media.

We have not grasped the fact that many technologies determine their own use, their own effects, and even the kind of people who control them. We have not yet learned to think of technology as having ideology built into its very form.
J.Mander, Four arguments for the Elimination of Television.

What becomes apparent is that although we are being informed of something, it is only those who provide the information who say that it is important. What is presented as fact is instead daily highlights from collated data, a fraction of which is deemed suitable to fulfill its destiny as "news". More often than not, this will involve death and violence, the more sensational the better. Writer Steve Philips describes the scenario well: *"Does it matter to me that a department store has fallen to bits in South Korea and killed a hundred people? I'm not being callous by saying that, I'm just asking, how does it matter? If deaths in South Korea matter, why am I not told about all the other deaths there? I'm sure far more than a hundred people are killed each year on South Korea's roads than in department stores, but that's not spectacular enough, it's not unusual enough, it's not interesting enough. In other words it's not entertaining enough."*

And "entertainment" is increasingly what it's all about. The criteria for what constitutes newsworthiness is custom made for another key element of propaganda -desensitization. Given the media preoccupation with violence and strife, it is not surprising that we have seen the advent of a new breed of television programme, so-called "reality" television. Shows such as "Cops", "The Worlds Scariest Police Chases" amongst others proclaim educational qualities and exhibit a degree of violence that moral crusaders are quick to condemn in fictional film & television. Anybody with satellite or cable can tune in on any given night to the sight of police raiding the house of a suspected felon or pursuing a runaway vehicle to a violent climax.
How many unwitting participants in "Cops" have later been proved innocent?
How many lives have we watched expire whilst basking in the comfortable glow of our TV sets? Obviously not enough as our appetite for "reality TV" seems insatiable. Whilst writing this article I saw an advertisement for "Riot!", a television programme showing what happens when *"mobs go out of control."*
Not content with turning poverty stricken areas into televisual arenas, any challenge mounted to the existing society is dismissed and made into the latest thing to watch...another reason to watch TV.
Another reason to stay inside.
Another reason not to care.

The two strongest messages we're sending through television are that popularity is everything, and that if it doesn't make any money it's not worth anything.
Linda Ellerbee.



These are the values exported worldwide. The CIA played their part in the setting up of **TV Marti**, a television network used as a tool for broadcasting propaganda to the Cuban people.
Joseph S.Nye, Assistant Secretary of Defence for International affairs during the Clinton years commented that **The Voice of America**, run officially by the state department, *"has in the last few years become the primary news source for 60% of the educated Chinese. America's increasing technical ability to communicate with the public in foreign countries literally over the heads of their rulers via satellite provides a great opportunity to foster democracy."*

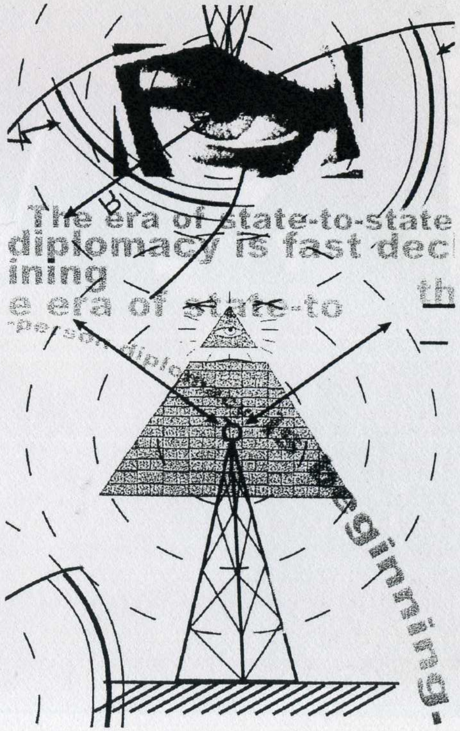
The CIA also invested heavily in other TV stations targeting communism, which saw the establishment of networks in West Berlin and Hong Kong. Gerlad Segal, Senior Fellow of the International Institute For Strategic Studies in London wrote: *"It is only when Hong Kong based consortia began satellite broadcasting of foreign and Chinese soap operas and international sports that the satellite broadcasts were watched by many millions of people on a regular basis. The fact that the BBC World Service TV was carried on the commercial satellite gave it greater penetration of the market, but persistent anecdotal evidence is clear that the viewers (in Asia) were picking up Western values mainly from the entertainment and only in passing from "talking heads" (talk shows) discussing human rights. It was "Baywatch", "Dallas", "Beavis and Butt-head" or "Kung-Fu" episodes that were watched by most people and precisely because they were so much more attractive than more cerebral television, such programmes were more effective in undermining state retention of authority and control over values."*
The media beast has abandoned the role of watchdog and instead now emulates the actions of its master, fearing that it shall not be rewarded. The division between news and entertainment has blurred, becoming "infotainment"- intelligence agencies barely need to create propaganda when we now gladly emulate its very form.
We are as now likely to thrill to the sight of real war as we are to the latest Hollywood blockbuster. Would we even be able to tell the difference?

The new information age permits precision-guided propaganda, much as modern technology permits precision-guided bombs.
Christopher M. Centner, US Defence Intelligence Agency analyst.

The last decade has seen the emergence of new technologies, most notably that of quicker communication systems and the worldwide web. The internet is viewed by many as an important tool for liberation and global resistance. For example, there are an estimated 15,000 web sites on the Internet maintained by Tibetan exiles and world-wide supporters. This enables anybody with access to the Internet in China to view information withheld by their own government. This is a fact not lost on intelligence agencies - in 1996 the Chinese government ordered that all Internet users must register with the Ministry of Public Security, and later implemented 25 new regulations with the aim of protecting state secrets.

Yet outside of these "moderate regimes" any one of us can now communicate directly with someone on the other side of the world, often from the comfort of our own home. This technology can be seen as an important step away from the monopoly on information that governments seek to maintain. It can also be seen to herald the arrival of a new age. To quote the Strategic Review, *"The era of state-to-state diplomacy is fast declining. The era of state-to-person diplomacy is beginning."*
Whereas the flow of information among all sections of the populace has increased, so have the methods employed in its manipulation. With great ease, one can now masquerade as another via e-mail, or manipulate audio & video convincingly and spread this among a wide community in a very short space of time. And whilst we may hear of establishment concerns over the organisational power of the net to draw together protesters & dissidents, they still undoubtedly have control of the reins. In the past, intelligence agencies provided funding to non-governmental bodies (such as Amnesty International) as a means to infiltrate and monitor the activities of liberals. Now they invest in the internet - the CIA is believed to be operating various internet servers in Scandinavian countries, the intention being that political dissidents in the Far East could directly send information on human rights violations without having to go through their respective governments. It would be naive to assume that this is the only application of this resource.
The old agenda still is firmly in place....collate & disseminate. Distort & lie.

We can only speculate where communication technology will lead us in the future. Arguably, we are living at at time where our access to data and information is unparalleled in history. Yet at the same time, we no longer even need to leave our homes in order to do this. We are replacing personal experience for the perceived "realities" of others...not so much the "eye of the beholder" but more who we choose to "behold" it for us.
This is a dangerous situation. As we immerse ourselves in a stream of virtual "facts", we edge rapidly away from a world which we seek to interpret for ourselves, relegating our senses to mere intermediaries between self and screen.
We must beware that we do not become over reliant on these technologies, for when the light from our screens is wrested from us we shall be left in the dark.
eNd.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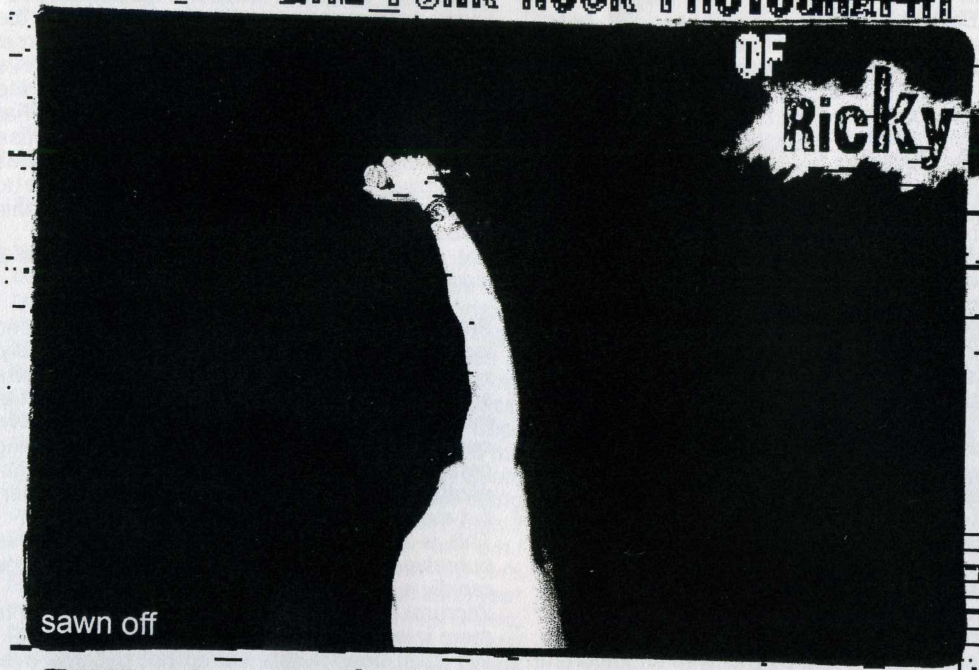
THE PUNK ROCK PHOTOGRAPHY OF Ricky Adam



sawn off

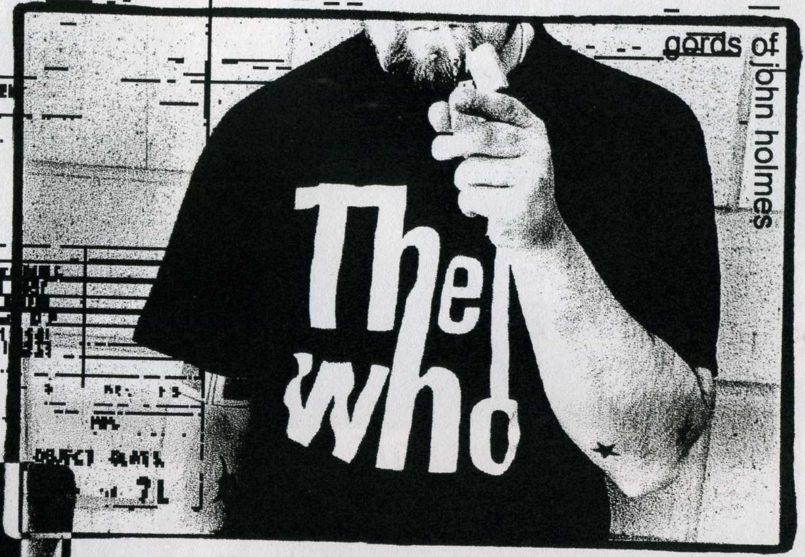
It's always amazed me

that a small black box with a button on top can

in a split second

freeze a moment in time

CONVEY
T.S. Nº9 MARK 3
OBJECT GLASS
7L

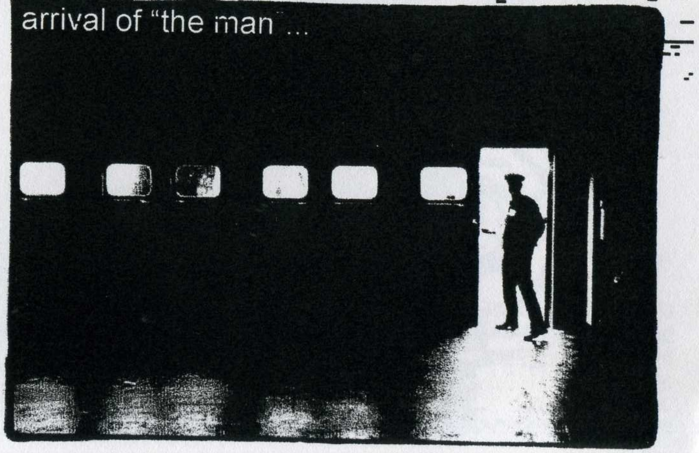


gords of john holmes

and produce an image on film...

the locust

please kill me...



arrival of "the man"...

I take photographs

document things

which I feel are important

It's also a really good way..

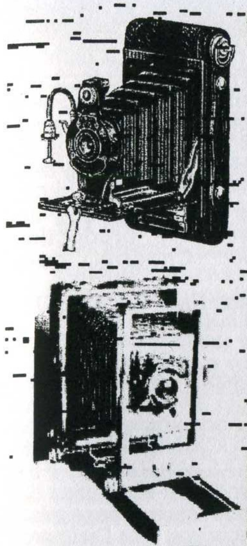
hard to swallow

of letting people *see how* you view things.

In the past 4 years

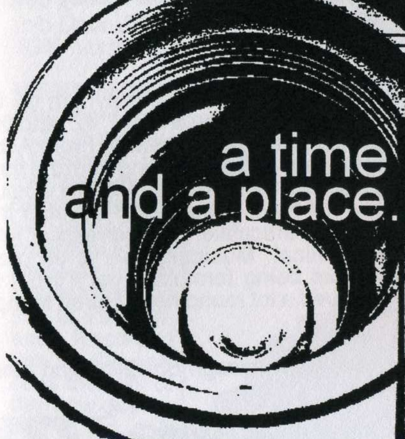
I can show you pictures of

where I've been
what bands I saw
who my friends were
etc.

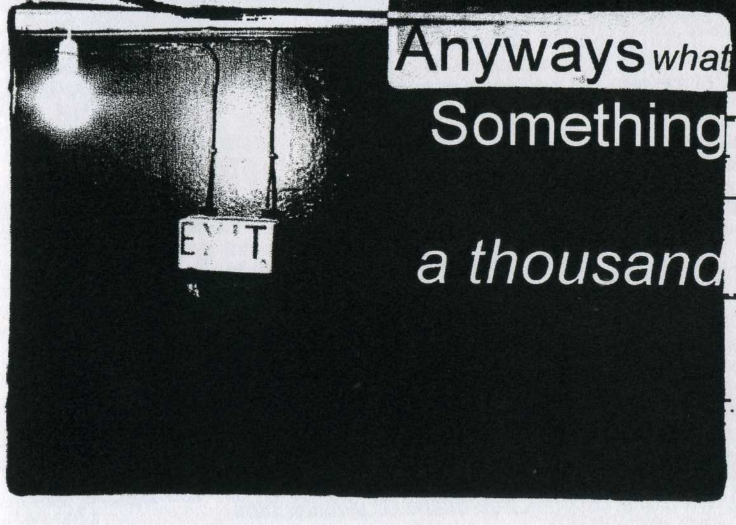


my name is satan

It's good to look back
and remember



a time
and a place.



Anyways *what was that quote?*
Something about
a picture
and
a thousand words...

When he's not snapping his shutter, Ricky can be found playing drums in The Kabinboy.
Contact him at:
rickyadam@hotmail.com

sCrAwL
reviews

aBoUt rEvIeWS_

Scrawl! welcomes anything sent for review, though the emphasis is on DIY/hardcore/punk type projects. I will endeavour to review anything on its' own merits but be warned-sexist / racist crap and contrived 'nu-metal' acts go straight to the trash.

A lot of the featured items are nigh on impossible to get in stores, and usually cost less. I recommend trying one of the many independent record/zine distros that exist in the UK and elsewhere-checking the internet is a good way to find who nearest to you has what you want. If all else fails, contact bands / people direct.

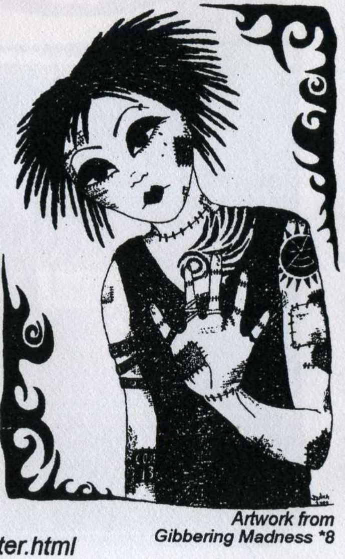
All opinions expressed are just that...opinions! Check out some of this stuff or seek out inspiring alternatives...

BIRD OF ILL OMEN 'When love would've shown interest in us both' 7"
This bunch hail from Florida, home to many metal/HC crossover acts with "emo" leanings, characterised by the Eulogy label. Whilst I like some of these bands, I find the "boy-sets-fire" style melodic parts a little saccharine and overwrought for my tastes. Luckily BOIO, whilst mixing in the same circles ,opt for a less contrived approach. Harsh and extremely technical HC that comes off like a mix between RORSCHACH and recent CONVERGE. Nice sharp guitar sound that gives the sound clarity and character, as opposed to a typical metal-core production. Ugly & angry lyrics, devoid of hope. Cheerful guys. If you like it nasty, you'll probably like this.
(Onedaysaviour Recordings...PO Box 372, Williston Park, NY 11596)
onedaysave@aol.com

COLD WAR 'Gods Of War' tape
This 3-piece describe themselves as "Dublin Hatecore" and feature ex-members of COITUS and ZERO TOLERANCE. 8 tracks of metal influenced punk rock much like Coitus and other London based acts from a few years ago like DREAD MESSIAH, BLOOD SUCKING FREAKS etc. Also reminds me a bit of old NY band FINAL WARNING. First recording...straightforward yet solidly done HC, and with song titles like "Mind Vermin" and "Corpse of Winter" they win this issues "pessimistic bastards" award. Emo kids...give this a miss-those of you with Discharge logos on the back of their jackets should send your dole money now!
(Cold War...30 Shantalla Drive, Beaumont, Dublin 9, Eire)
4brinn@gofree.indigo.ie

FROM ASHES RISE Discography CD
Nashvilles' From Ashes Rise deliver 32 tracks of HC mayhem on this offering, which collects their 2nd 7", their "Concrete & Steel" 12" and their newest full lengther, "Silence". As has been stated before, From Ashes Rise initially drew comparisons to His Hero Is Gone, hailing from the same neck of the woods and employing a similar musical style. Whilst I wouldn't argue against the similarities, they still have managed to develop their own sound. Driving, anthemic HC with articulate and expressive lyrics which lean heavily towards the political. Musically this is all pretty amazing...heavy and technical without being formulaic, yet it's got the hooks to make it a classic. This is played a lot round here. Bored trying to describe it... I think this is great.
If you like angry, driving HC, you need this!
(Great American Steak Religion...available through Ebullition and other distros)

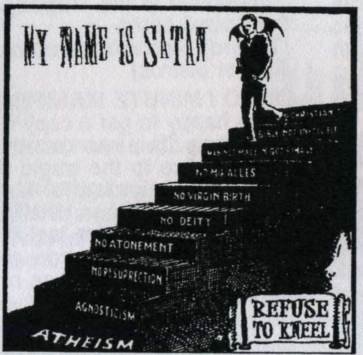
GIBBERING MADNESS *8 zine (A5, 40 pages)
Diverse little zine this one. Billed as the "travel" issue it includes an article collecting various peoples experiences of travelling as well as an interview with R'LYEH RISING zine, surrealist artist TIM DRAGE as well as various stories, columns and reviews. None of which sounds much different than the norm, but I found G.M. to truly have its own distinctive personality and style, a lot of which comes from the cut & paste layout, which although chaotic is easy to read and pleasing to the eye. All of the contributors use their space well, ranging in tone from entertaining anecdotes to articulate rants, interspersed with demented artwork. Musically, the review section is firmly focused on anarchopunk and similar minded zines. I enjoyed this one!
(Evan, PO Box 298, Sheffield, S105XT, England)
www.anarchopunk.free-online.co.uk/bitter.html



*Artwork from Gibbering Madness *8*

IT'S NOT WHAT YOU SAY THAT COUNTS, BUT WHAT YOU DO *1 zine (A4, 24 pages)
First of all, I have to mention that this is 90% poetry. I'm not a great fan of poetry normally, and I didn't really have cause to change my opinion upon reading this. As such I don't really see myself as qualified to evaluate the quality of the prose within this zine. Personally I didn't feel any of it articulated any emotion better than somebody saying *"I feel generally depressed and a little insecure"*. What I can comment on is the way in which it's presented, which is...er quite badly actually. A lot of badly scanned photos, which are then obscured by the text placed in a white block bang in the centre of each image. It's stated that this is intended as a benefit for the USPCA and Childline. There's no doubt that the intentions behind this are sincere, but more time spent on presentation and the overall execution would have been more worthwhile for all concerned. Well pricey at £1.50 and I wonder who would buy this if it wasn't a benefit. Don't like giving bad reviews, but this needed more work put into it.
(c/o Dave...56 University Avenue, Belfast, BT7 1GY, Northern Ireland, UK)

MY NAME IS SATAN 'Refuse To Kneel' CD



Warning! This is NOT a review. As one of the members of this band I cannot be hoped to comment objectively on it...I'm simply informing you of it's existence. Recorded late '99, this only sees the light of day now due for various reasons,chief among them being personal incompetence at getting the bloody packaging done. Ah well. For what it's worth this features past/present members of THE KABINBOY, THE DAGDA, JOBBYKRUST, DEBT and RUNNIN' RIOT, which doesn't really help explain things really. Nick Enslaved compares it to INITIAL STATE, BORN DEAD ICONS, IRE and mid-period NEUROSIS, but since he's co-releasing this he is obviously not to be trusted. All I will comment on is that it's a wonder we didn't fucking kill each other before getting this down, and the resulting songs capture some of that self-loathing. Not that it's all that nihilistic -just most of it- and if you don't like noisy bands, I doubt you'll like these happy-go-lucky numbers. This is a split release between Control and Enslaved, so get it off whoever's local to you...and be quick 'cause I'm saving for a fucking yacht & sportscar. Limited vinyl release with hand screened covers later this year on Funai Records.
(Control...PO Box 6591, Dun Laoghaire, Dublin, Eire)
(Enslaved...PO Box 169, Bradford, W.Yorks, BDL 2UJ, UK)

MORSER '10,000 bad guys dead' CD
German killing machine notable for featurir
members of ACME, CAROL and SYSTRAL, a
pioneers and prime exponents of the la
nineties German metallic HC scene. Heres
summary: 3 vocalists, 2 bass players, 1 guita
ist and a drummer get together and create
hellish wall of noise with absolutely no regar
for melody. The sole intention is to make a lot
noise and pummel the listener into oblivion. Ar
it works...but I can't help but feel that th
second full lengther simply treads over the br
tal ground covered by their amazing debut
hours to Doom'. Technically accomplished, th
pisses all over the majority of brutal mainstrea
metal acts it borrows heavily from, but it doesr
really grab me the way I thought
would...perhaps it's a little too metal for me.
mean, yeah, this is seriously heavy but not muc
else. Maybe I'm just getting old. I'm not sayir
this isn't well done, because it is. I just expecte
more. Loses points for the horrible cheap ar
nasty cover which makes it look like the late
Fear Factory release or something though...
(Chrome Saint Magnus...Am Bahnhof St.Magnus 10, d-28759, Bremen
www.chromesaintmagnus.com

OLD MAN GLOOM Seminar II CD + Seminar
III CD
Featuring members of ISIS, JESUIT & CAV
IN if I'm not mistaken, Old Man Gloom lay dow
the rock on these offerings in a manner befittin
their musical lineage. Heavy, heavy metallic H
with one of the fattest production jobs you're eve
likely to hear. If you like most stuff on Hydra Hea
you'll probably go apeshit over this lot. Semina
II has 17 tracks which range between heav
rock-outs reminiscent of CATTLEPRESS an
electronic noise-scape/ambient style pieces
Starts & ends with serious musical & voca
destruction, with lots of headfucking in betweer
Seminar III features one long (27 mins) trac
which tends to be mostly slow & epic and ver
much like modern NEUROSIS. Lyrics read lik
hippy poetry written by a load of stoners o
holiday in the desert and this is apparentl
brought to you by the "Institute for the advancement of alien simian technology and human de-evolution studies". Massive.
(Tortuga Records c/o Hydra Head...PO Box990248, Boston, MA 02199, USA)
www.tortugarecordings.com

PROFANE EXISTENCE *39 zine (A3 tabloic
20 pages)
This is the second issue after an unwanted ye
financially necessary 2 year hiatus. For those
that don't know, P.E. is an anarcho-pun
resource mag which features articles, letters
columns, news and reviews. Couple all this wit
a penchant for studded leather jackets, spikes
bullet belts and a liking of all things noisy an
you've got Profane! P.E. used to take a lot o
flak for the way in which it was seen t
romanticise punk culture...painting a picture o

a load of middle class dropouts instigating the revolution with the use of guitars and alcohol. Some of these criticisms may have been valid, but there's no detracting from the fact that PE still contains informative, well written articles and is one of the best distributed zines of its type. As well as news on protests & action from around the globe, this issue sees interviews with TRAGEDY, SHITLIST and HATE TO STATE. What I always liked about P.E. was that it was written with some enthusiasm & spirit...something a lot of the other "biggies" lack at times -a welcome return I think! If you can't get hold of the paper version, you can read it online at their site.

(Free...check local distros for postage etc. Or check direct at...)
(www.profaneexistence.com)

SHANK / UNHOLY GRAVE Split 7"

Glaswegian power-violence exponents SHANK deliver what I reckon to be their most brutal to date on their side of this split. Thick assed, ugly grind accompanied by barely human screams. Undoubtetdly influenced by pioneering thrash acts such as INFEST, HERESY and co. but lending a modern touch that reminds me a bit of AGORAPHOBIC NOSEBLEED. 5 tracks, with little or no pause for breath...relentless! Lyrically smart too, shunning punk rhetoric in favour of incisive rants against cultural imperialism, corporate mentalities and hardline bullshit amongst other topics...though none being quite as inflamatory as their infamous "we hate babies" rant on their previous split with Minute Manifesto. Harsh.

UNHOLY GRAVE hail from Japan, so I was kinda expecting lo-fi crusty thrash, which I got. 4 tracks, the last two being STUPIDS covers which may explain the aura of dementia created by this bunch. There's no doubt this is noisy/ crusty etc. but the main vocalist employs a "comedy" vocal style that creases me up...I think this is the idea. Noisy punk rock which doesn't take itself too seriously. And what little lyrics they do have even kinda make sense...surely a first for Japanese HC!

(Sterilized Decay...c/o Lee Edwards, PO Box 16, Barrow-in-Furness, LA14 3GH, England)
druid@mrnice.net

STAND UP GUY 'Has Anything You've Ever Done Made Your Life Better?' CD

This is the first recording for Belfast based Stand Up-Guy and has been released by themselves. 3 tracks of slow, modern sounding metal-core, bearing a notable resemblance to WILLHAVEN in particular. Simple, repetitive yet epic style riffs accompanied by dual screamed vocals which relate lyrics of a "personal" nature, concerned mainly with issues of friendship & trust. The final track, "Resonance Collapse" rounds off the CD with an instrumental which is pretty much textbook NEUROSIS. Live, S.UG. are an impressive display of focused aggression and have enough presence & sound to stand up against most heavy acts. This debut is well recorded (perhaps a little *over* produced though), nicely packaged and is definitely a good start...by expanding on the influences they've drawn, they can only get better. Good, but catch them live if you can.

(standupguy???@aol.com)
(disconnect86@hotmail.com)

TRAGEDY 12"

Loadsa hype surrounding this bunch, basically because it's the new incarnation of HIS HERO IS GONE ,the only line-up change being that of a different bass player. I was determined to listen to this objectively, and not get swayed by the fact it was basically a new Lp by one of my personal favourites of the last few years. However, to my surprise I found this to be more than simply a new HHIG Lp. Sure, this is undeniably members of the aforementioned band, but there is a different approach. The guitar sounds a little rawer, less "metal" than HHIG's perhaps, and there's more mid-tempo songs on this which seem to reference old 80's HC and punk more than they do the heavy, technical style characterised during the 90's. Other than that, the old power is still there. The vocals still have that distinctive delivery, accompanied by the backing shouts of the bass player (who sounds identical to the vocalist of old Japanese band BASTARD) and lyrically it's insightful and thought provoking and comes across as more than simplistic rhetoric. I like this a lot... "thumbs-up" and yet another contribution to the Tragedy hype-machine from the Scrawl camp...

(Tragedy Records...available through Ebullition & other distros)

URKO / MINUTE MANIFESTO Split 12"

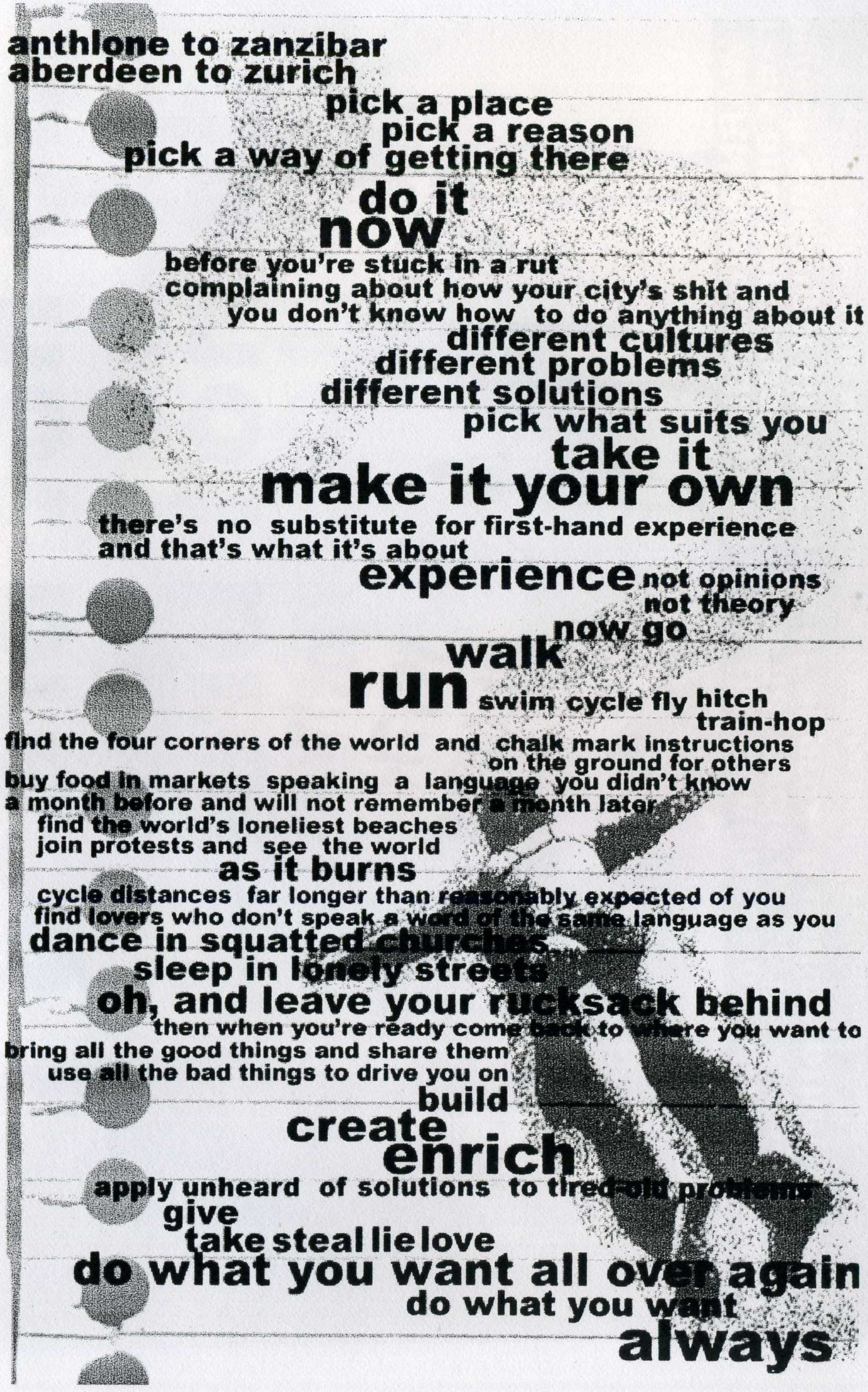
I was happy to get a copy of this, but sad at the same time. This has turned out to be Urkos' final release, due to the tragic death of bassist Jas Toomer, also known for his column in Fracture and his zine, Grinner. URKO were one of the best UK HC bands of the last few years, with a frenetic live performance rivalled by few and characterised by a sense of humour and showmanship which Jas was the embodiment of. He will undoubtedly be missed by all those who knew him. This last blast is a fitting end note, and succeeds in capturing the Urko chaos better than previous recordings. 11 tracks of Japanese/Swedish styled destruction, with bleak, ugly rants against humanity serving as lyrics. Play loud and proud...HC punk for HC punks, pure & simple.

MINUTE MANIFESTO compliment their partners nicely with 14 tracks of 80's inspired thrash attacks that also remind me of ASSHOLE PARADE and PALATKA. Twists & turns whilst keeping the pace and screaming about our screwed existence & skateboarding. The cover artwork on their side of this split betrays an unhealthy Suicidal Tendencies obsession as well...

Good split -raw HC punk without pretence and delivered with conviction. Winner.

(Enslaved...PO Box 169, Bradford, West Yorks, BD1 2UJ, UK)
(Boy Useless Records...56 Sutherland Road, Lordshill, Southampton, Hants, So16 8GE, UK)

sCrAwL 1-5 donegall lane, belfast, n.ireland, uk
scrawlzine@hotmail.com
submissiions / correspondence welcomed

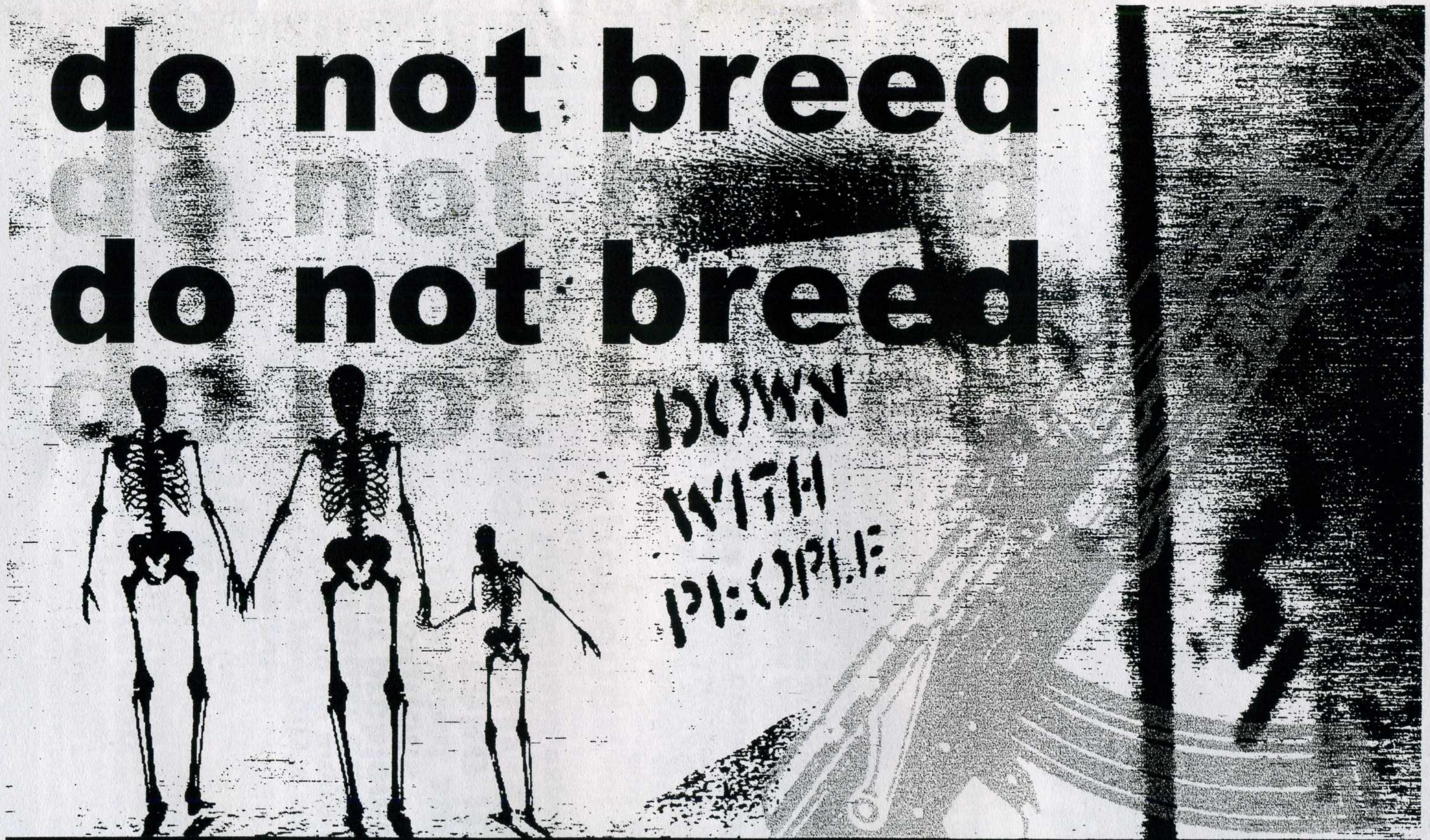


anthlone to zanzibar
aberdeen to zurich
pick a place
pick a reason
pick a way of getting there
do it
now
before you're stuck in a rut
complaining about how your city's shit and
you don't know how to do anything about it
different cultures
different problems
different solutions
pick what suits you
take it
make it your own
there's no substitute for first-hand experience
and that's what it's about
experience not opinions
not theory
now go
walk
run swim cycle fly hitch
train-hop
find the four corners of the world and chalk mark instructions
on the ground for others
buy food in markets speaking a language you didn't know
a month before and will not remember a month later
find the world's loneliest beaches
join protests and see the world
as it burns
cycle distances far longer than reasonably expected of you
find lovers who don't speak a word of the same language as you
dance in squatted churches
sleep in lonely streets
oh, and leave your rucksack behind
then when you're ready come back to where you want to
bring all the good things and share them
use all the bad things to drive you on
build
create
enrich
apply unheard of solutions to tired-old problems
give
take steal lie love
do what you want all over again
do what you want
always

text: Sean layout: Glyn

contact: 1-5 donegall lane / belfast / n.ireland scrawlzine@hotmail.com

do not breed
do not breed



WARNING:Breeding ensures the continuation of the human race and perpetuates the eternal cycle of strife & destruction which endanger the survival of approx. 6 million other species.

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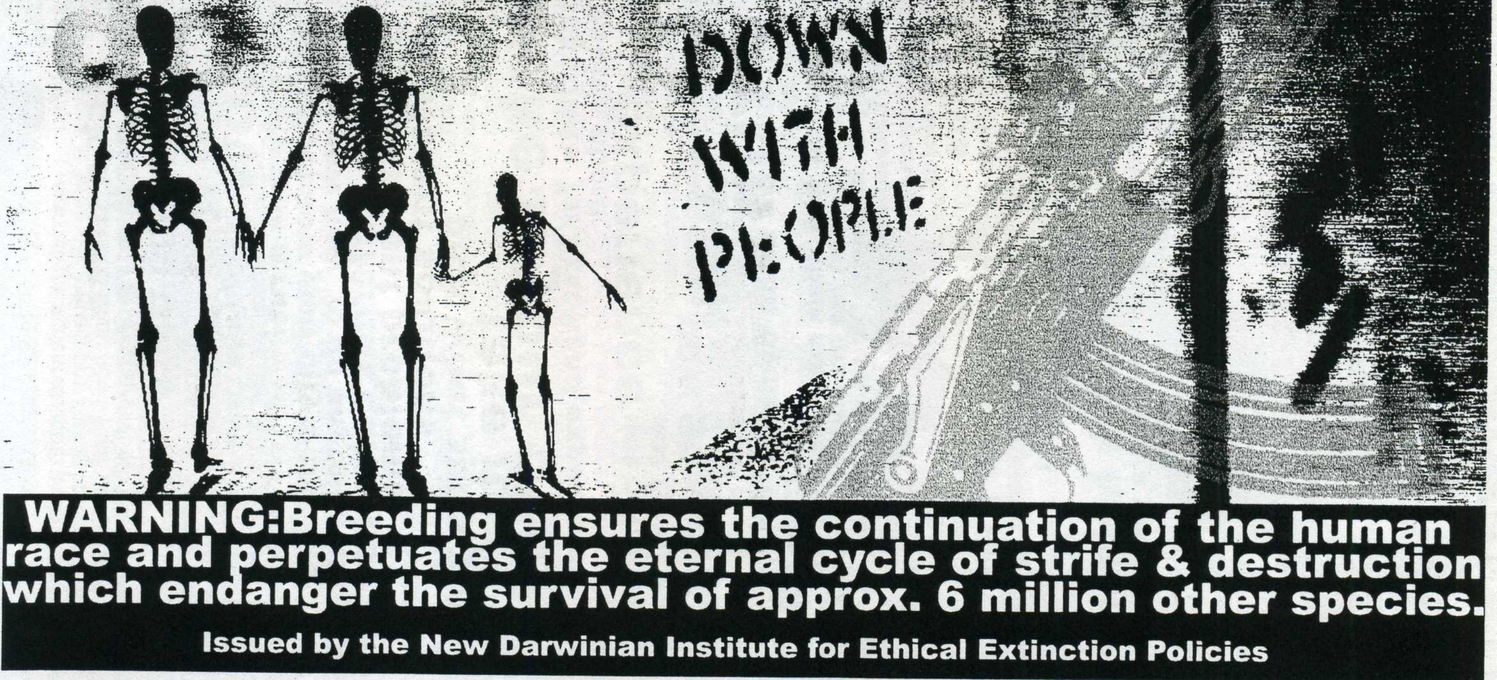
do not breed
do not breed



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